

Real Spaces

DAVID SUMMERS

'World Art History and the Rise of Western modernism'

You know that poetry is more than a single thing. For of anything whatever that passes from not being into being the whole cause is composing or poetry; so that the productions of all arts are kinds of poetry, and their craftsmen are all poets — that — they are not called poets: they have other names, while a single section detached from the whole of poetry — namely the business of music and metres — is entitled with the name of the whole.

Plato, *Symposium*, 199a–c.

INTRODUCTION, POST-INTRODUCTION AND AFTERWORD

However the discipline of the history of art may have changed over the last few decades of theoretical and critical examinations, it has continued to be an archival field, concerned with setting its objects in spatial and temporal order, and with relating them to appropriate documents and archaeological evidence. Much of this work has been accomplished; there are more or less firmly established bodies of works in most fields, and it is to be expected that professional attention might turn elsewhere. To be sure, consensus and documentation have continued to authenticate artifacts in order to establish their market value, that is, for more than simply historical purposes; but the same archival and archaeological work also remains fundamental to the discipline of art history as a kind of history, and the 'promenades' of artifacts for sale do in fact place them in groups and series. If that is so, what implications are to be drawn from the fact that artifacts lend themselves to such spatiotemporal arrangement? What is the significance of the certainty with which a vessel from Teotihuacan found in a Maya burial may be at once identified as an import rather than the independent invention of some eccentric Maya potter? When human artifacts were assumed to be essentially form, the answer to this question was fairly simple. Artifacts belonged to styles, continuities characteristic of the imaginations of individuals and groups, from the expressions of which certain conclusions might be drawn about individuals and groups themselves. With the decline of formalism in art history, professional interest in such issues has passed from theoretical to practical in the sense that, while artifacts continue to be sorted, grouped and arranged, the interpretative discussions of these basic activities have been set aside in favour of methodologies from other fields. Art has long been prone to reduction to problems in the psychology of visual perception, which is an obvious extension of the Western assumption that art taken altogether is about visual perception. The theories underlying more recent approaches to the interpretation of art, as I shall discuss presently, derive in one way or another from structural linguistics, and their emphasis is synchronic to the exclusion of the diachronic. The chapters of this book, however, proceed from a different starting point. What if historians of art, rather than setting out

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Real Spaces World Art History And The Rise Of Western Modernism

Katrin Zwirgmaier



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